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I. An Introduction to Tu Fu's "Eight Autumn Poems"
秋興八首. Yoichi KUROKAWA, Doshisha Girls' High School.

The later poems of Tu-fu were criticized severely by Chu-hsi 朱熹, the master of Sung neo-Confucianism, by their looseness and ambiguity. The author of this article attempts to appreciate these poems' ambiguity as an accomplishment of the poet's art, which might be compared to Shakespeare's "opacity", a criticism given by T. S. Eliot. For instance, "叢菊兩開他日淚" a line in the first of "Eight Autumn Poems" is subject to numerous interpretations or translations none of which exhaust the real content of this line. The characters are no longer written in the usual order, but include an intuitional element, which elude any precision. On the other hand, the author finds that some lines are fictitious, *i. e.* imagery due to the poet's imagination, as, for example, in the last couplet of the second of the "Eight Autumn Poems": 請看石上藤蘿月, 已映洲前蘆荻花.

II. Some Remarks on Wang Fan-chih, Part II.
Yoshitaka IRIYA, Nagoya University.

Following an examination of the contents of Wang's poems, the author feels that they may be divided into two groups. The first group, poetical versions of popular aphorisms prevailing at that time, exhibits a definite secular tendency; this group may be likened to another series of aphorisms, known to us by a Tun-huang

manuscript entitled T'ai-kung-chia-chiao "太公家教". The second group is more sophisticated in nature; the author strikes a comparison between these poems and some of the poems accredited to Han-shan 寒山. The poems of Wang Fan-chih appreciated by the Sung poet Huang T'ing-chien 黃庭堅 belong to this second group. The biographies of both Wang and Han-shan are similar in the fact that there is a lack of historical material.

III. The Construction of the Hung-lou-meng 紅樓夢.

Tomohiko KATO, Kyoto University.

The Hung-lou-meng of Ts'ao Chan 曹雪 seems to be divided into two parts; the chapters from the beginning to the fifty-fourth depict the glorious days of the Chia 賈 family, whereas the chapters 54 to 80, where Ts'ao terminated his writing chores, depict the decline of the family. The eventual decline is cleverly suggested in various parts of the first section, and is realized in the second section. Examining closer the first section, the author finds that it again is divided into three parts, each part comprising eighteen chapters. There are further indications that such was also the plan of Ts'ao Chan for the second section, again three parts, each of which were to comprise approximately eighteen chapters.

IV. A forgotten Critic Kiyota Tanso (1769-1784).

Yukihiko NAKAMURA, Tenri University.

A Japanese Confucian of the late Tokugawa period, Kiyota wrote good Chinese poems and had a profound interest in Chinese colloquial novels. He wrote a criticism of the Shui-hu-chuan (All Men Are Brothers) in his Kujakuro-bunju, and was likewise editor of the Japanese reedition of the Chao-shih-pei 照世杯, a collection of Ch'ing dynasty short stories. The author emphasizes the neglect by modern scholars of Japanese literature of this genre of literary criticism stemming from Confucian sources. The opinions of Kiyota need to be reexamined because of the importance of such opinions on the development of Japanese literature.

V. What Are "Empty Words" 虛字

Masaru AOKI, Yamaguchi University.

The term "empty words" first appeared in some literary essays written by Sung critics, when they analyzed the key-words in poetical lines, as shown in 誠齋詩話 and 對牀夜語. The term refers to verbs, which are further denoted as "living empty words" 虛活字 when specified analytically; and adverbs, adjectives, prepositions, copulas etc., or "dead empty words" 虛死字. Their antonym is "filled words" 實字, which mainly meant nouns. The recent use of this term to mean particles, *i. e.* to use as a synonym of 助字 or 助辭 is not in keeping with the original usage.

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